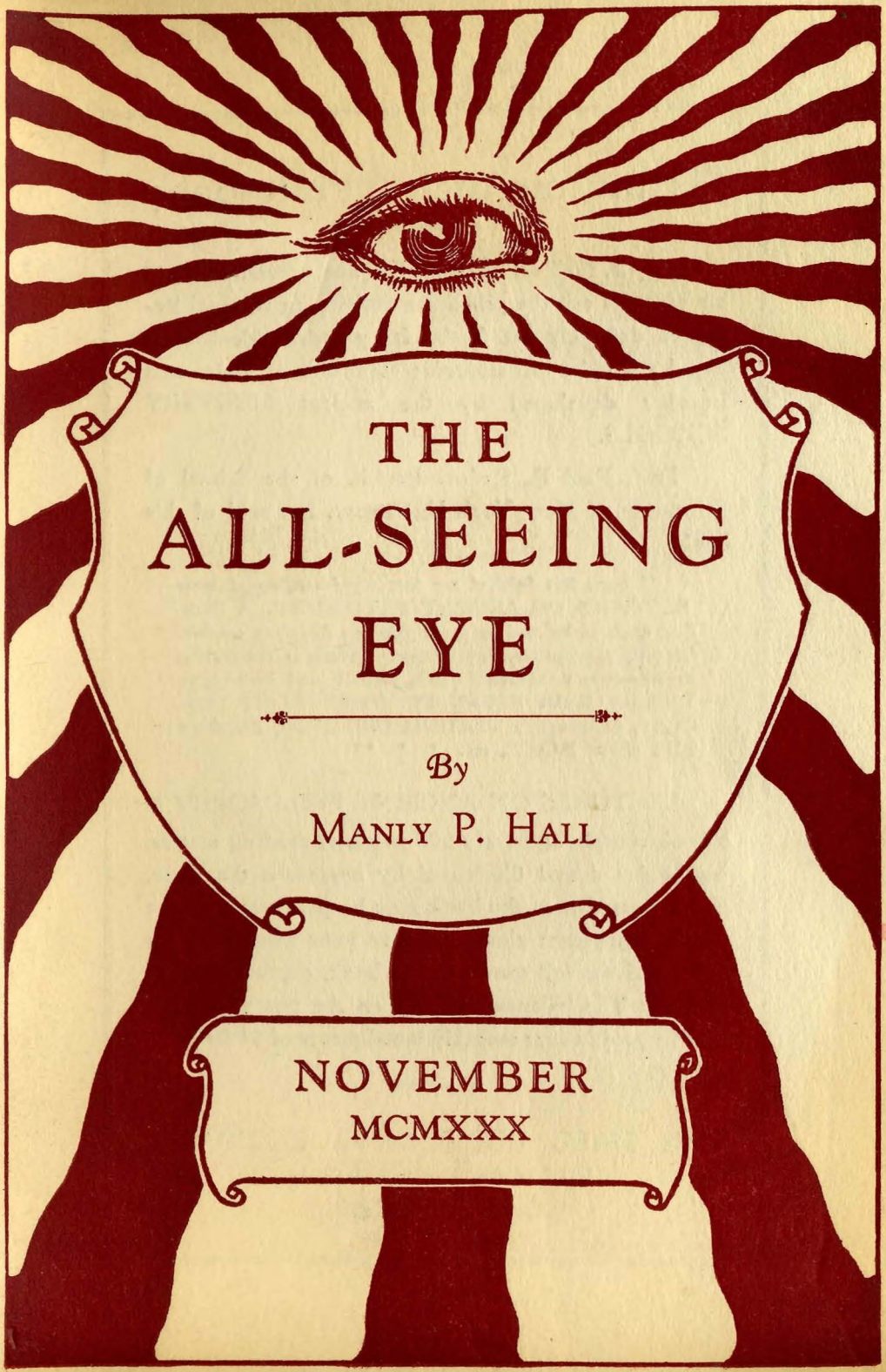


THE ALL-SEEING EYE

By

MANLY P. HALL

NOVEMBER
MCMXXX

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The ALL-SEEING EYE

BEING A MONTHLY MAGAZINE

By

MANLY P. HALL

DEVOTED TO THE SEARCH FOR THOSE FUNDAMENTAL VERITIES EXISTING IN THE EDUCATIONAL SYSTEMS, RELIGIONS, AND PHILOSOPHIES OF ALL AGES

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M. M. SAXTON . . . . . *Editor*
MARY S. YOUNG . . . *Business Manager and Secretary*
J. AUGUSTUS KNAPP . . . . . *Artist*

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The EDITOR'S BRIEFS

A large and enthusiastic attendance marked the opening of Mr. Hall's lecture series in Chicago on October 2nd. Even the inclemency of the weather did not detract from the interest in "Einstein's New Theory of Space."

Mr. Hall was invited to speak over Radio station WMAQ, the broadcasting organ of the Chicago Daily News, while in the city and his first talk was "In the Land of the Living Saints." The interest in philosophy and metaphysics is very keen in the middle west at this time.

At the completion of his Chicago campaign Mr. Hall will deliver a series of ten lectures in KANSAS CITY, MO., at the Ivanhoe Masonic Temple, 3201 Park Avenue, beginning November 9th.

Any of our subscribers who have friends in Kansas City will confer a great favor if they will send names and addresses to our office so that we can mail programs and other information to them.

Mr. Hall's marked success during the past ten years is in a great measure due to the active and continual cooperation of an ever increasing body of sincere and interested persons who feel that in cooperating with his work they are accomplishing a definite good in the field of true education.





The Natural Religion of Mankind

What men ordinarily term *religion* may be defined as a primitive tradition subjected to constant revision, reformation and restatement. The great world religions of today are products of an almost interminable process of modification. Occasionally the advent of a new religion is announced. If we analyze its articles of faith, however, we will discover that it is only a conscientious objection to some previous cult or creed. Each succeeding religion is built coral-like upon the dead substratum of a previous order. All religious doctrines are interpretations in terms of human limitation of certain ever-existing and unchanging spiritual and ethical realities.

World Saviours are purifiers of tradition, reshapers and reformers of doctrines. Buddha was a conscientious objector to certain of the tenets of the Brahmans; Jesus was a conscientious objector to certain of the tenets of the Jews; and Mohammed was a conscientious objector to certain of the tenets of the Christians. Conscientious objection is, therefore, the impulse continually arranging into new patterns the fractional parts of religious opinion. We find the reformer of things spiritual in every age and among all peoples. He is endeavoring to re-establish according to his own understanding the natural religion of mankind which has been obscured by false and idolatrous conceptions.

It is, therefore, a mistake to consider religions as essentially different, for the differences apparent in

them are wholly superficial and accidental. The philosopher should rather attempt to visualize religion as a life-giving stream whose waters, rising from an unknown source—the splendor of the Eternal Presence—have become polluted from contact with the various civilizations through which they have flowed since the beginning of time. When these waters become the carrier of the poison of perverse opinion and creedal degeneracy, purifying reformations become necessary. These reformations, however, are not directed against the original idea but are simply efforts to return to that idea.

In this century the dilemma has become acute. The departure of theology from its fundamental premises is painfully evident, with the inevitable result that men have turned from the insufficiency of dogma to seek a fuller and more adequate revelation. The prayer of the philosopher today must be, "Let that which is irrelevant be eliminated that the relevancies may be rendered apparent. May the Eternal Truth which is, was and ever shall be, be stated again in terms comprehensible to this civilization."

In every generation there are men who have desired light and who have banded themselves together to investigate the deeper mysteries of God and Nature. These men have been persecuted because their discoveries threatened the integrity of prevailing opinionism. Still they have persisted and many of the symbols of alchemy, Hermeticism and Freemasonry bear witness to their devotion and ability. Max Muller, the German Oriental scholar, stated a fundamental truth when he said that there had never been a false religion unless a child be a false man.

All religions have had one common origin—a desire for greater justice and enlightenment. Most, also, have had a common end. Departing from the simplicity of their origin to become involved in meaningless complexities and dissensions, they have failed from the earth because they no longer served the soul hunger of man. An organization is merely the vehicle of an idea, and when the idea fails or is hopelessly deflected, the organization can no longer justify its

right to exist. The Freemason knows that primitive, or natural, religion is consistent with the laws of Nature and God. That which departs from Nature dies physically and that which departs from God dies spiritually. Only when we abide by the dictates of the Great Father above and the Great Mother beneath can we endure.

Departing from the laws of both Nature and God, temporal religions established an ecclesiasticism which seeks to dictate arbitrarily the destiny of souls. It is this condition that produces the reformer and inclines the mind to the study of such other sciences as can contribute to a new spiritual renaissance. True religion is, in the last analysis, the highest and most perfect form of natural philosophy. The deterioration of religion sets in when, turning from the severity of primitive tradition, it attempts to cater to human selfishness. Religions have a tendency to compromise with principle in an effort to increase their own temporal power. This is the beginning of the end, for no religious order has ever survived a compromise. When spiritual truth is sacrificed for the welfare of the organization, then the organization dooms itself to inevitable destruction.

The primitive religion of prehistoric man divided into two main branches, one of which was restated by the Brahmans, reformed by the Chinese, re-emphasized by the Buddhists, purified by the Taoists, moralized by the Confucianists, and transformed into an elemental worship by the Shintoists. Each of these groups endeavored to purge the original revelation of the inconsequentials carried upon the surface of the stream. Each succeeded in some detail but failed in others.

The other branch of the ageless Truth flowed westward to Chaldea and Phœnicia and, abiding for a time in Egypt, raised the Double Empire of the Nile to chief place among the repositories of wisdom. Egypt proved to be a laboratory of chemistry both divine and infernal, and when the stream at last flowed beyond the boundaries of Khem it had lost all semblance of its former appearance. Thousands of years will be neces-

sary to correct the evils originating in the decadent priestcrafts of Egypt. To the Egyptian priests we are indebted for nearly all the fallacies of Occidental ecclesiasticism. A battle of truth against error was fought in the dark mysteries of the ancient Egyptians. Truth was supported by the truly enlightened hierophants of the temples, initiates of the great Fire Mystery. Against these was arrayed a pseudo-sacerdotal caste, which probably sprang into existence as the result of the demoralizing influence of barbarians and usurpers brought to the throne of Egypt by war and conquest. These uninitiated foreigners, by virtue of Egyptian law being raised automatically to the chief place in the priesthood but being individually unqualified for such distinction, perverted their religious power and finally brought the Mysteries into disrepute.

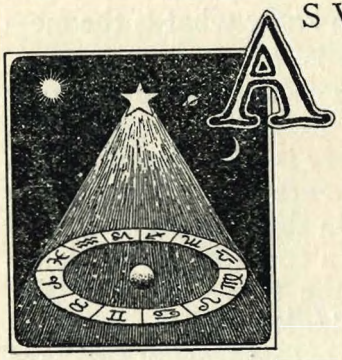
Primitive religion thus was lost in a maze of absurdities created by fools, perfected by fools, and finally destroyed by fools. It was in Egypt that religion died and theology was born. Hence, theology may well be termed "a doctrine of usurpers."

SPECIAL DECK OF TAROT CARDS

In ancient times, books were not bound or sewed; they consisted merely of loose leaves confined by cover boards on top and bottom, and bound round with cords. Thus, the 78 cards of the Tarot deck represent the leaves of some sacred book of the ancient pagan world.

This special deck of Tarot cards, beautifully and artistically done in full colors by J. Augustus Knapp (who so ably illustrated Mr. Hall's monumental work on Symbolical Philosophy), contains not only the distinctive features of all preceding decks but additional material secured by Mr. Hall from an exhaustive research into the origin and purpose of the Tarot cards. For convenience the Tarot cards have been printed in the size and style of standard playing cards. A 48-page explanatory brochure by Mr. Hall accompanies each deck. Postpaid $3.00.

NOTES ON THE HOROSCOPE OF THE UNITED STATES



AS WE continue our diagnosis of the hundred per cent American from last month, it should be particularly noted that with Gemini ascending, the ruler of the horoscope of the United States is retrograde Mercury in the second house. It is further significant that the second decan of Gemini on the ascendant is almost equivalent to a Libra quality, and Libra (the natural ruler of the seventh house) governs partnerships, corporations, trusts, and similar institutions. This brings a negative Venus influence with a tendency to egotism and vanity. Here also is the night club and cabaret life. The retrograde Mercury warns of a perverse application of the two elements which Mercury represents—quickness and intellect.

We have already noted that nerves are a national disease. The speed consciousness is a factor in this nervous condition and can become a menace to the integrity of the people. We do things faster in this country than anywhere else on earth. In fact, rapidity is undermining quality and greatly detracting from the comforts of a more leisurely existence.

With Jupiter in the first house, the mind is inclined toward mass production; while Venus, a somewhat superficial planet, increases the gullibility of the popular mind, with the result that things are accepted on their face value and not given proper analytical consideration.

Mars conjunct the ascendant bestows an unusual amount of energy and an insatiable ambition, which strengthens the superiority complex. The retrograde Mercury, the spirit of haste, is apt to be without comprehension of the destination to which it is speeding.

Daily we see the spectacle of speed mania. Everyone is in a mad rush, but no one seems to know where he is going or why he is in such haste to get there. It is one thing to be a messenger of the gods, but it is a still more desirable condition to know what is the message we are supposed to convey.

Mercury retrograde in the second house also tells us considerable about our financial system and methods. A retrograde Mercury is tricky, being given to scheming and intrigue. We are more interested in the possession of money than in the earning of it, and will juggle finances to achieve a condition of opulence without lending ourselves to the task of production. Mercury is the hypothetical middle man, the financial genius of this country, and to a great measure symbolic of our money system. This retrogression in the house of finance denotes periodical, unusual, and extreme fluctuations of money values. Financial panics will occur whenever progressed planets move over this house or form aspects from vital angles of the chart. Nearly all these panics result from the surfeit of fictitious money values—money made in someone's head, on paper or in other devious ways, with not enough actual cash on hand to go around. The financial attitude of our people is revealed as innately speculative. We enjoy the theory of speculation; we are natural gamblers and, like the members of that profession, have little real money sense. It is easy come, easy go, and no matter how much the average American earns, he will never have anything because he will always live slightly in excess of his income. As long as we spend anticipated profits, we are likely to have unsound finances. We mortgage the future, and where the future is as uncertain as it is today, this is a practice highly dangerous, to say the least.

The sun in the second house reveals our brilliant financial career, at times more spectacular than sound. The sun in Cancer, which constellation rules the great Mississippi Valley, also reveals the seat of our national wealth. The United States is divided into three great belts—the eastern section under Gemini, the middle section under Cancer, and the extreme western

section under Leo. Hence the East is political, financial, and speculative; the Middle West is more substantial, productive, and practical; while the West is idealistic, ambitious, and pleasure-loving. The East is analytical, the Middle West phlegmatic, and the West impulsive. These three constellations of Gemini, Cancer, and Leo also carry the national diseases, which through the migration of the populace become rather evenly distributed. The East is the seat of tuberculosis and nervous disorders, the Middle West of stomach trouble, and the West of heart and blood disturbances. There is no question but that the trend of American civilization is definitely westward, and from the chart we can readily see why progressive religious movements experience their greatest success along the Pacific Coast.

Uranus is the patron genius of this country. It is in Gemini, close to the ascendant, revealing the liberal and yet erratic temperament of the average American. Mercury, as the ruler of the chart, foreshadows our inventive ability and the tremendous progress made in the fields of communication and transportation.

Scorpio upon the cusp of the sixth and Venus in the first house reminds us that sex is the vital factor in national health. There is an extreme and unnatural emphasis upon it in the general temperament of the people. The moral situation is constantly occupying the public mind. Scorpio upon the cusp of the house of health further signifies to the serious thinker the startling amount of venereal disease in this country.

Aquarius upon the cusp of the ninth house with the moon therein shows our idealistic tendencies and ever-growing inclination toward the occult. The lord of the eighth house intercepted in the fifth warns that our love of amusement, pleasure, and indulgence may result in national destruction.





The Music of The Spheres

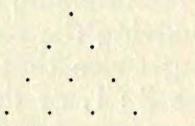
An Introduction to the Pythagorean System of Sidereal Harmonics

The Greek philosophers declared all things to have a threefold foundation manifesting through a fourfold constitution. Thus the triangle became the proper symbol of *cause* and the square the natural emblem of *effect*. The religious and philosophical systems of Greece were founded upon the teachings of a triad of divinely illumined intellects—Orpheus, Pythagoras, and Plato. Orpheus was the founder of the Greek Mysteries and mythological system. Pythagoras was the master of numbers, music, and astronomy. He overthrew the postulates of the uninitiated Thales, who declared the heavens to be a crystal ball and the stars gilt-headed tacks driven deeply into its surface. Plato was indirectly the disciple of Pythagoras, and most of his writings are based upon fragments of the secret Pythagorean code saved from the burned University of Crotona. When forty-nine years of age, Plato was initiated into the Mysteries of the Pyramid, and was thus "raised" by the same exalted Brotherhood that had sent both Orpheus and Pythagoras into the world.

Of all men it was declared that Pythagoras alone could hear "the music of the spheres." He was the first to affirm that music was controlled solely by, and consequently was subordinate to, the laws of mathematics. For this reason Pythagoras believed that it was a mistake to permit harmony to be determined by the ear, declaring that numerical ratios alone constituted its true normative principle. Pythagorean musicians therefore called themselves *Canonics* to differen-

tiate their mathematical system of harmonic ratios from the more common *Harmonic* School of their day, which affirmed the ear to be the final criterion of harmony. So deeply concerned were the Greeks with the laws of musical harmony that they forbade the playing of musical selections which were not dignified and inspiring, declaring that ignoble music endangered the very solidarity of the state. Pythagoras also frequently employed music in healing, and one of his disciples cured afflictions of the nerves and muscles by blowing a trumpet in the patient's ear.

The greatest as well as most sacred symbol of the Pythagoreans was a triangular arrangement of ten dots called the *tetractys,* which they formed thus:



Within this triangle of points was contained the sum of philosophy. It was the absolute key to mathematics, astronomy, geometry, music, and cosmogony. The disciples of Pythagoras so revered this emblem that they referred to God as "the One who has given to our souls the mystery of the tetractys." Ten is the sum of the first four numbers (1 plus 2 plus 3 plus 4 equal 10) and represents the creative processes. From the 1 (God) came the 2 (polarity). From the 2 came the 3 (Divine Nature), and from the 3 came the 4 (elementary Nature), thus establishing all creatures and powers.

In his *Life of Pythagoras,* Iamblichus describes the curious incident which first led the seer of Samos to evolve the theory of musical steps or intervals. One day Pythagoras, while meditating upon the intervals of the *tetractys,* chanced to pass a brazier's shop where workmen were pounding out a piece of iron upon an anvil. By noting the difference in pitch between the sounds of the different hammer blows and their resultant harmony or discord, he gained his first clue to the musical intervals of the diatonic scale. Entering the shop, he found that the difference in pitch was due

to the difference in size of the hammers. After carefully examining the tools and making an accurate estimate of their weights, he returned home and constructed an arm of wood to extend across the room from one wall to the other. At regular intervals along this arm he then attached four cords, all being of the same composition, size, and length. At the lower end of each cord he tied weights of different magnitude to correspond with the different sizes of the hammers.

To the first cord he attached a 12-pound weight, to the second a 9-pound weight, to the third an 8-pound weight, and to the fourth a 6-pound weight. He then discovered that the first and fourth strings when sounded together produced a symphony diapason, or the octave, for doubling the weight produced the same effect as halving the string. The weight of the first string being twice that of the fourth, their ratio was said to be 2 : 1, or duple. By similar experimentation he ascertained that the first and third strings when sounded together produced the symphony diapente. The weight of the first string being half again as much as the third, their ratio was said to be 3 : 2, or sesquialter. The second and fourth strings having the same ratio as the first and third, when sounded together also produced another symphony diapente. The first and second strings when sounded together produced a symphony diatessaron. The weight of the first string being a third again as much as the second, their ratio was said to be 4 : 3, or sesquitertian. The third and fourth strings having the same ratio as the first and second, when sounded together also produced another symphony diatessaron. The second and third strings were said to have the ratio of 9 : 8, or epogdoan.

Modern efforts to reproduce this experiment have failed. Pythagoras really discovered the harmonic ratios with the aid of a curious instrument having a single string and movable frets, which he termed a *Cosmic Monochord.*

The first three dots of the *tetractys* signify the powers resident in the sun, and the remaining seven dots the forces manifesting through the planets—the

Elohim of the Hebrews. Of these seven, three are primary and first, and four are secondary and last. The Pythagorean arrangement of the seven ancient planets with their corresponding color and tonal values was as follows:

Saturn	Green	Fa
Jupiter	Blue	Sol
Mars	Red	Do
Sun	Orange	Re
Venus	Indigo	La
Mercury	Yellow	Mi
Moon	Violet	Si

While differing radically from the modern arrangement, this table has certain points in its favor. The intervals of the first, the third, and the fifth notes of the diatonic scale (Do, Mi, Sol) have as their color correspondences Red, Yellow, and Blue—the primary color tones of the spectrum. Also the seventh note of the diatonic scale (Si), being the most imperfect, corresponds to Violet, the least perfect color of the spectrum, and to the moon whose ray is the least perfect of the sidereal forces.

"The music of the spheres" was the result of three conditions: (1) the magnitude, velocity, and proximity of the celestial body; (2) the keynote of the body itself; (3) the intervals existing between the various heavenly bodies.

Counting inward from the circumference, Pythagoras divided the universe into twelve parts. The first division was called the *empyrean,* or the sphere of the fixed stars, the dwelling place of the immortals. The second was the sphere of Saturn, the third Jupiter, the fourth Mars, the fifth the sun, the sixth Venus, the seventh Mercury, the eighth the moon, the ninth fire, the tenth air, the eleventh water, and the twelfth earth. Because the octave consists of six whole tones, some authors—such as Robert Fludd, the great English Rosicrucian—have used a double octave to signify these twelve divisions.

The tonal intervals between the planets are as follows: Between the sphere of the earth and that of the moon, one tone; between the moon and Mercury, one-

half tone; between Mercury and Venus, one-half tone; between Venus and the sun, one and one-half tones; between the sun and Mars, one tone; between Mars and Jupiter, one-half tone; between Jupiter and Saturn, one-half tone; between Saturn and the sphere of the fixed stars, one-half tone. The sum of these intervals equals six whole tones, or the sum of the tones of the octave.

From the foregoing, the harmonic relationships between the various heavenly bodies may be very easily determined. For example, the harmonic chord between the sun and the earth is a symphony diapente, between the sun and the moon a symphony diatessaron, as is also the harmonic ratio between the sun and the fixed stars. Between the earth and the fixed stars is the most perfect harmonic interval—the octave.

In his *History of Philosophy,* Stanley shows a single cord stretched between the outer extremity of the starry heavens and the surface of the earth. The planets are placed according to the ancient Greek order, for although Pythagoras recognized the sun as the center of the solar system, he placed the earth in the center of his monochord because his calculations were made from its surface. This reveals what the ancients meant when they spoke of "the seven heavens" through which the soul descends into birth.

The Greek Mysteries included in their doctrines a remarkable concept concerning the relationship of music to form. The elements of architecture, for example, were considered as comparable to musical notes or as having a musical counterpart. The inspired Goethe centuries later said: "Architecture is crystallized music." When a building was erected by the Greeks in which a number of architectural elements were combined, the structure was then likened to a musical chord, which chord was harmonic only when it fully satisfied the mathematical requirements of harmony. Thus a certain chord was said to be the *keynote* of the edifice. The late Enrico Caruso used to demonstrate this principle of the keynote with a glass tumbler. First striking the tumbler several times to ascertain its tonal pitch, he would then reproduce it

with his own voice. After intoning this for a few seconds, the glass would be shattered to bits. In all likelihood, this is the true explanation of the story of the walls of Jericho which fell when the trumpets of Israel were sounded. By applying the same principle (in a manner now unknown), a disciple of Pythagoras once prevented a guest from murdering his host. After striking a few notes upon a lyre, the angry man with drawn sword trembled like a leaf and was unable to move until the musician ceased his playing.



A Little Essay on Beauty

Beauty is an elusive power, whose presence is an invisible asset, whose absence leaves a supreme need unfulfilled. Beauty has been defined as symmetry, or the harmony of form. It is a proper adjustment of parts, a reasonable synthesis of members, an order pleasing because it is proper.

Beauty is not identical with an object nor with the grouping of objects. It is a spirit which is created by the proper bringing together of a number of parts which may not be necessarily beautiful in themselves but which produce a harmonious whole. Physical beauty is invoked by a consistent co-ordination of elements. We may ask what is the criterion of consistency and, with Plotinus, we may say that the soul which is the criterion of consistency in man, rejoicing in beholding other natures harmonious to itself, becomes the determinator of beauty. The soul of man is rational. Rationality is simply beauty upon the plane of reason. Thus the rational soul, beholding other

(Continued on Page 64)



O LE FOU

Tarot Symbolism

Continued

THE UNNUMBERED CARD

THE FOOL

We should first realize that the Tarot cards have passed through many modifications both of color and design. It should be evident even to the uninformed that the symbols now upon the cards are of medieval origin, hence the student should not waste an unwarranted amount of energy in the effort to interpret the pictorial details which for the most part are accidental accumulations. If one studies the cards too intensely, he is likely to be diverted from the major issue and become lost in a maze of curious but not necessarily relevant speculation. It is more profitable to follow the Pythagorean premise of emphasizing the importance of the intervals existing between objects rather than the objects themselves.

The basic facts of Tarot symbolism are more likely to be discovered through grasping the whole panorama of the trumps and suits than through a microscopic analysis of any of the separate symbols. That which is true of life in general is true of the Tarot in particular. If we examine personalities too carefully, we are apt to forget those greater principles

which circumscribe all personality and bind the universe into a wholeness. A study of the individual cards, if divorced from an inclusive estimation of the deck as a whole, must inevitably lead to a host of glaring and discouraging errors. The cards must be regarded as elements and as such should be conscientiously examined, not, however, with the purpose of isolating the various elements but rather to grasp the chemistry of their combination.

The *Zero*, or unnumbered, card presents to us the figure of the Fool or Divine Idiot—the cosmic madman, the blindfolded buffoon. This card is the supreme mystery of the Tarot and no wonder, for as the mind ponders the significance of the figure, its philosophic possibilities are endless. This card of contradictions contains two widely diversified yet strangely related secrets.

In the Hebrew Mysteries, *Ain Soph*—the absolute, boundless, dimensionless abstractness which precedes all manifestation and is utter homogeneity, was represented in symbolism by a closed eye. As most wise men have been called fools, why should not the madman be an appropriate figure for that wisdom which surpasseth all understanding? Thus the Fool is the Infinite Itself, blind and hastening ever along the road to Nowhere. It is from the zero assigned to the card rather than from the appearance of the figure itself that we secure the most important hint as to the interpretation.

If the deck represents in fact the pages of an ancient Mystery, recording the wanderings of the human soul in quest of light, then in the Fool we behold the neophyte or the uninitiated blindly questioning Reality. Before him are the gates of the Mysteries in the yawning mouth of the crocodile; behind him are the limitations of the flesh in the false doctrines and the deceivers, the lynx, cat or the wild dog. In his pack, the neophyte carries experience and also that load of woes which ignorance must always bear. The night is dark about him, the way is obscure. The river of life flows at his feet, on its bank the broken pillar of ambition. It is in this living river that the crocodile of

Philosophic Death awaits his victims; for by devouring them he brings them back to life again, a mystery which is part of the ancient ritual of the second death and the new birth into immortality.

There is also another interpretation to this card which has for the most part been strangely overlooked. The Fool is an appropriate figure of the human Ego—the vital impulse behind personality. The unnumbered card sets forth with philosophic accuracy the phenomenon of the soul entering into the body at birth. The Ego is blindfolded because the lesser, its personal self, can never know the greater and impersonal reality. Before it is the great sea of illusion into which it is soon to be plunged and where abides Typhon, the spirit of rebirth. The curious creature biting at the legs of the Fool in this interpretation becomes symbolic of the animal soul or sin body. The broken pillar represents the lapsed state of the Ego, whose path into generation resulted from the symbolic "Fall" by which man was banished from his primitive paradise and forced to wander in the dark abyss of matter. The scene is nocturnal for, as the Greeks knew, the soul entering generation finds night most congenial to this purpose.

In some decks of the Tarot, the creature tearing at the legs of the Fool has so rent his garments as to reveal the buttocks. To the ancient symbolists, this signified the material universe whose mysteries were revealed by the cats or panthers—the priests of Osiris, who, rending the garments of the Infinite, rendered His inferior parts visible to the wise. A somewhat similar allegory is related about Moses, who was granted the right of beholding the nether parts of God. The animal tearing at the garments may in this case be interpreted as either the Dog of Hermes (the symbol of wisdom) or the Cat of Bubastes (the night-seer, or the Hierophant whose inner vision is capable of penetrating the darkness of matter).

(Next month the Juggler, the first numbered card, will be analyzed.)



Mysticism of Omar

Omar, the mystic, climbed through the seven gates and on the ancient throne of Saturn sate; many a knot he unravelled by the way, but not the master-knot of human Fate. Thus, from his own admission we learn that the tent-maker followed Mohammed through the seven spheres, exploring with extended intellectual faculties all the mysteries of existence, only to discover finally that the essential truths of life remained as unsolvable as before.

The pessimistic quatrains of Omar are the result of this disillusionment concerning the reality or even the possibility of knowledge. He had not yet learned that reason is a process in the understanding rather than in the mind. So from this fruitless effort to grasp infinities with finite comprehension Omar turned to choose the mystic way of ecstasy. He tells us of his secret aspiration, how from his base metal will be filed a key that shall unlock the door the Dervish flouts without. Omar himself becomes an embodiment of the wild abandonment of Jelaluddin, that saint who whirled himself into Infinity by spinning his body to the rhythm of the stars.

Grieving over the unreality of things as they seem to be and the hopelessness of Being itself, Omar turns from the contemplation of phenomenal illusions to drown his sorrows in the wine of forgetfulness. This is a definitely Oriental idea. Departing from the so-called reasonable attitudes of mankind, the ascetic finds himself picked up and whirled through space, his

very being scattered through the substances of the super-dimensional universe. In his ecstasy he suddenly realizes that yesterday is dead and tomorrow will never come; that there is only an infinite and eternal ever-flowing Now; that the past is a vast area of faint regrets and the future abode of dreams that will never come true. The mystic no longer dwells in time—time dwells in him. He absorbs dimensions and intervals and by virtue of his own enthusiasm extends beyond all boundaries and limitations.

Sensing the impossibility of ever rationally comprehending the Infinite, the dervish attempts to feel that which he can never know by intellection. Unable to understand life, he chooses to open himself to it so completely that he becomes "intoxicated" by the divinity that flows through him. Stirred by a strange fire that glows within and urges him to the wild abandon of his sect, the dervish flings wide his arms and, as his whirling starts, he so completely relaxes that even as he spins he seemingly sinks backward into the soft embrace of space. His mind thinks motion, his soul feels motion, and with some inner faculty he perceives the infinite motion of Cosmos. The earth beneath him and things about him vanish, as in a whirlwind; the phenomenal sphere with its infinite diversity of illusions fades into nothingness and he whirls, possessed by the strange exuberance of life. Something within him stirs. The bud of the mystic rose turns over and swells from within outward, as with waves of ecstasy he feels its petals opening one by one and releasing the reservoir of life within. First little ringlets of life appear, then streams of energy pour from him, and finally, as the flower reaches the fullness of its bloom, it seems as though his soul is whirled into nothingness.

This is the intoxication of the Persian and Mohammedan mystics. They are drunk, as it were, with the spiritual effulgency; the individuality is shattered by the force of this immense and all-possessing passion. In this dance of ecstasy, hopes as well as regrets are forgotten. Memory ceases. Hope, ambition, everything vanishes until the only emotion left is a per-

fect bliss that knows neither itself nor any other thing. For a moment the dervish is not, life is not, God is not; nothing is but the sweeping vibration that whirls the whole being into a terrific emotional crisis. If you look into the face of the dervish while this awesome mood possesses him, you will see his visage lighted by an almost terrifying splendor. He is "drunk with God." This is the "mystical experience" which psychologists have such difficulty in explaining, which science cannot comprehend, and which is wholly indescribable. It is the ecstasy of the saints—that tremendous force which, whether actual or imaginary, completely destroys the normal rhythm of life and throws the ascetic into an almost unbelievable state of sufficiency.

When he returns to normal consciousness, the dervish brings with him a certain recollection of the condition through which he has passed. From that time on he lives but with a single ideal—the final absorption into this bliss of which he has tasted. Union with his "Beloved" becomes his one purpose and this "Beloved" is nought else but the sphere of his ecstasy.

Not until this inner realization of the power of beauty, the infinite perfectness and wisdom of existence, and the strength of infinite purpose does the individual achieve to true wisdom. A man may possess the earth, reach the heights of authority, master the most intricate art or science, and be elevated to the state of godhood by an admiring populace, yet until beauty possesses his soul he is an empty and lifeless shell. Not knowledge but appreciation for and ability to sense the deeper purposes of life constitute the *open sesame* to the divine sphere. Appreciation is the power to sense the greater beauty—to see with the eyes of the soul. Appreciation is something that cannot be created by mere affirmation. It is an instinctive thing, the measure of consciousness. It is the instantaneous realization of values neither intellectual nor again purely emotional. *Appreciation is the highest form of comprehension .*

The Occident is a stranger to this abandonment of the soul which is an integral element in Oriental

philosophy. In the West, however, there occasionally appears a personality so fundamentally Eastern in its temperament that it exemplifies the true aceticism. Such a person was St. Francis of Assisi who, in the height of his religious ecstasy, is said to have licked the lepers' sores, yet because of his peculiar state was never infected by any of the diseases constantly contacted by him. Another extreme example was Dante who, we are told, was so ecstatically keyed up that he could not look at a flower without being thrown into a faint by the sense of beauty that swept over him. A mind so sensitive to the beauty and fragrance of the rose was considered unbalanced, because its poise and equilibrium were overturned by this soul intoxication. There is no question that in later years Dante used the character of Beatrice to signify this ecstatic state which grew ever more to be his true sphere of manifestation.

The great East Indian saint, Ramakrishna, near the close of his life could only speak a few words concerning the glory of the Divine Mother before the mood of infinite tenderness and compassion thus invoked would sweep him into an ecstatic state. One of the last pictures of Ramakrishna shows him being supported by a disciple on either side. The man looks as though he were intoxicated, but he was "drunk with God." He had given himself over to the "wine" of Omar. The last few years of Ramakrishna's life were hardly lived in this physical world at all, he being united for the most part with the beauty and magnificence of the divinity whose abode was the sphere of ecstasy.

There is a strange thing about this soul intoxication—it is very habit-forming. An individual who thinks that the nicotine, morphine or alcohol habit can possess the life should realize how completely enthralling the ecstatic state becomes. Once the disciple has tasted of this wine of life, nothing else holds any interest for him. The visions of the Eastern mystic become more frequent and of longer duration until finally, with his face lighted as by some celestial splendor, he whispers, "I go to my Beloved," to sink into a trancelike state from which he returns no more.

One would be led to infer from the Oriental fables (especially those of Arabia and Persia, and of which the Rubaiyat of Omar is an example) that Eastern saints and mystics were extremely intemperate. Their intemperances, however, were of the soul rather than the body. Arabian literature describes the orgies of the wise in a manner resembling the ancient Greek bacchanalia. The sages are depicted as seated before a board groaning beneath the weight of culinary delicacies. As the banquet progresses, the wine flows like water. The partakers lose all sense of propriety and the whole affair reaches its climax in a revolting scene of debauchery and licentiousness. The disgusted reader turns from the narrative as from an unexpurgated edition of the Arabian Nights, unable to find any excuse for chronicling the episode.

But what are the facts? Let us presume that we are attending (vicariously, of course) one of these "banquets." You will see the mystics, saints, and sages sitting either along the wall or in a circle, each reclining against a forked stick which holds his arm and supports his body. Neither food nor drink is in sight, and if by chance there should be a meal, it is of the coarsest ingredients and meagre in the extreme. Indulgence is of the imagination, not of the body. First is the banquet itself when the feast of the wise is spread—the feast of discourse—rich and dainty foods being the discussion of those great truths by which heart and mind are fed with that knowledge which is indeed the bread of the wise. Then the wine begins to flow, but the wine is chanting and praying or meditation by which the ecstatic state is gradually invoked. The wild orgy that follows is the ecstasy of the soul which, lifting itself up, is mingled with its divine part.

If you will read Omar thus interpreting the word *wine*, the rest of the story becomes evident. The old tent-maker should not be regarded as a wine-bibber in the ordinary sense of the word; for his wine is the Communion Cup of all ages, that sacred vessel containing the wine of ecstasy, the very blood of God itself. Thus the true meaning of the word *orgy* is revealed in its original form being a communion of saints.



The Early Life of Rasputin

Gregori Efimovich Rasputin was unquestionably the instrument of an outraged Providence. The alchemy of life which produced this strange man endowed him with the qualities necessary to the accomplishment of his mission. The child was as great a mystery as the man, but maturity rendered the potentialities more evident. Yet in all things the end was consistent with the beginning.

The story of Rasputin has its actual beginning in the twelfth year of his life, for at that time destiny first showed its hand. Gregori and his brother were playing together by the side of a stream, when the latter without warning fell backward into the icy water. Without an instant's hesitation, Gregori jumped to the rescue and both boys would have drowned together clasped in each others' arms had not a peasant who chanced to be passing by rescued them. The brother died of pneumonia and Gregori, sickening from the chill of exposure, was desperately ill for an extended period of time. It was while recuperating from this episode that the boy first demonstrated the presence of a supernormal power. Previous to this time he had been a somewhat moody and peculiar child, but now to the minds of the simple peasants he became positively uncanny. It was noised about that young Gregori possessed second sight; in fact, he became a sort of local oracle looked askance at but consulted when all other mediums failed.

His fame grew from his detection of a horse thief. It was a most dramatic situation. A group of villagers

had gathered at the home of his parents to discuss the matter of a recent theft, when Rasputin, presumably unconscious, rose from his sick-bed and, appearing suddenly in the midst of the circle of astonished peasants, actually jumped upon the back of one of the leading citizens of the town and pounded the amazed man with his fists, crying out, "He stole the horse!" Inspired by the impression that the boy had made, later investigation proved him to have been correct, and the townsfolk whispered together that there was something very strange about a child who could thus read the innermost thoughts of another.

Parallel with the development of this peculiar psychic power, there also grew an increasing tendency towards dissipation so that Gregori became ever more of a contradiction. Rasputin's career reveals with vividness the disaster which nearly always overtakes the untrained mystic. Between the ages of twelve and thirty his life discloses nothing of particular significance. Adolescence brought with it a strong animalistic emphasis, intensifying the appetites and emotions and making the physical nature predominant. It has been said that the worst sinners make the greatest saints. If this be true, Rasputin laid the groundwork for canonization in his early years. Like St. Francis of Assisi and Raymond Lully, he sinned heartily that his salvation might be all the more complete. In fact, this thought became a definite element in Rasputin's philosophy of life. He had a Lutheran twist, for he seemed to say with that great divine, "O blessed evil that doth merit us salvation."

At thirty we find Rasputin with a definite reputation for dissipation upon the one hand and a peculiar mystical insight into spiritual things upon the other. Being uneducated, Gregori could not pholosophize upon the involvements of theology or the elaborate ecclesiastical system of the Russian Church. In religious matters, he was more or less an instinctual Ignorantine. He did not seem to regard knowledge as a necessary means to any particular end. Regarding the peasant as the prototype of all humanity, he functioned entirely upon the proletarian level. His mar-

riage at about thirty temporarily steadied the young man. However, he rapidly drifted back into dissipation, frequenting taverns and brothels, apparently consecrated to the task of transforming himself into a perfect sinner.

Thirty-three is a sacred number and of peculiar significance in the age of a man, and it was in his thirty-third year that Rasputin felt himself called to a holy life. It was this summons that brought him to the foot of the imperial throne and finally to his end in the dark waters of a half frozen river. This determination to devote his life to spiritual concerns came as the result of prolonged meditation. While plowing one day, as he came to the end of a row and was turning his team, the heavens opened and a choir of divine musicians filled the air with soft music. As he bowed terror-stricken, there floated above him the white-robed figure of the Virgin Mary, surrounded by saints and martyrs. Rasputin would never discuss this vision other than to affirm its profound effect upon his life. Strange to relate, this extremely significant occurrence produced no appreciable change in the habits of the man. He never seemed to sense the application of virtue to his personal life, possibly because he had no intellectual concept of vice.

Centuries will probably elapse before we have the perspective to analyze the true position occupied by the so-called mad monk. Certain facts, however, stand out: *i. e.* that his public life was an almost unbroken series of achievement; that with a simple peasant gesture he outwitted the intrigues of his adversaries; and that with the good of his people at stake, he devoted himself unreservedly to their improvement and emancipation. This he partly accomplished, with church and state arrayed against him, by virtue of his peculiar hold upon the Czar and the royal family.

(*Rasputin's Philosophy of Life will follow in the December issue.*)

Zodiakos

The Circle of Holy Animals

(Continued)

ARIES

The glorious day when the sun entered into the constellation of Aries at the vernal equinox was a time of great rejoicing among ancient peoples, for it marked the beginning of the march of the victorious sun god up the vaulted arch of heaven towards his golden throne in the constellation of Leo. This radiant solar divinity is represented, therefore, as a golden-haired youth holding in one hand a lamb and in the other a shepherd's crook. Thousands of years before the birth of Christ the pagans adored this figure of life and beauty, gathering in the squares before their temples and crying out as with a single voice: "All hail! Lamb of God, which taketh away the sin of the world." In the ancient Isiac Mysteries of Egypt, the goddess Isis stands upon an altar formed of a black cube stone, the corners of which were ornamented with the heads of rams. The ram is the symbol of fertility, for at the season when the sun enters Aries the seeds, impregnated with the solar life and rendered moist with the lunar humidity, germinate and burst forth into growth and power. To the Egyptians, the horns of the ram were symbols also of royalty and divinity, for they appear upon the plumed helmets of the Egyptian gods and also the hieroglyphical representations of their deified Pharaohs. Jupiter Ammon is depicted with rams' horns upon his forehead; the Moses of Michelangelo is also shown with horns. Jupiter Pan, the Lord of the World, and God as the Demiurgus or Generator of the inferior sphere, are both represented as a goat man. The pipes of Pan are the Seven Spheres and the composite figure itself signifies the sun as the symbol of virility. Aries, the ram of energy and ambition, becomes man's tempter also. So the Devil is represented with the head of a goat.

Among the ancient Scandinavians, the hieroglyphic of Aries is the hammer of the gods. In Free-

masonic ritualism, this hammer is not only the mallet of the third degree with which the candidate is struck but also the hammer of the Master Builder—chief among the tools of the Craft. Nor should we forget the lambskin apron which is the emblem of purification of the generative processes. In Greek mysticism, the Golden Fleece for which Jason and his Argonauts risked so much is directly related to the ritualism of Aries, for this Fleece is now declared to have been a book which, written upon the skins of rams, contained the wisdom of the Mysteries. The Golden Fleece, therefore, is the "wool of the wise," the same wool which they pull over the eyes of the foolish. In the ancient symbolism, Aries, the ram, was the throne of the god Ares (Mars), the figure of creative energy. Ares was the symbol of the divine fire, the flame of spirit. It was the beginning of life, for at the season over which it ruled, victorious Spring escaping from the embrace of Winter begins its tragic journey down the pathway of the year. Winter, Spring, Summer, and Autumn were called the Yugas, or ages of the year. Winter was the beginning and the end, infancy and decrepitude. Spring was glorious adolescence, Summer, strong maturity; and Autumn, brave decline. Born in Capricorn, the "Light of the World" finds in Aries the turning point where it casts aside its swaddling clothes and, filled with the exuberance of youth, sets all creation athrill with the vibrations of its radiant life.

TAURUS

When the vernal equinox took place in the constellation of Taurus, it was declared that the Bull of the Year broke the Annual Egg with its horns, thereby liberating the spirit or destiny of the year. Apis, the sacred bull, was revered by the Egyptians as the creature into which the spirit of Osiris transmigrated. The selection of the sacred bull was an occasion accompanied by great ceremonial. Many noble bulls were examined before the one was discovered which bore the marks of the divine incarnation. There were thirty of these distinctive markings, and only the animal in which all were present was the residing place

of the spirit of Osiris. The bull, for example, must have a scarab under its tongue; the hair of its tail must lie two ways; it must have a crescent upon its flank and a star upon its forehead. Osiris was the sun god and when he took upon himself the form of the Celestial Bull at the vernal equinox, he was declared to have been born into the body of this beast. Hence, the annual horoscope of Egypt was erected for the moment of this incarnation, or the annual entrance of the sun into the sign of Taurus.

In India, the god Shiva rides upon the great white bull Nandi, and in the sixth avatar of Vishnu (called the Parasu Rama incarnation), the World Savior takes upon himself the body of the son of a holy man to whom Indra had entrusted the sacred cow. A wicked Rajah once conspired to steal the cow, and to this end murdered the holy man. Assuming the personality of Parasu Rama, Vishnu slew the evil Rajah after twenty battles. In the "Elder Edda," the gods were licked out of the blocks of ice by the Mother Cow, Audhumla. The children of Israel made offerings to a golden calf because they were released from Egypt in the age of the Bull (Taurus). This displeased the God of Israel. The same divinity was not offended, however, when King Solomon elevated his laver, or molten sea, upon the backs of twelve oxen.

The five-footed Assyrian man-bull is a favorite symbol in the Mysteries and has a significance similar to that of the Sphinx, the latter creature being composed of the four fixed signs of the zodiac, or the foundation of the universe. In the abduction of Europa, Zeus took upon himself the body of a bull. Ancient altars were often ornamented with the horns of bulls and in the temples the horns of bulls and rams were used as drinking vessels to contain the holy mead. Among early Christian princes there are records of several such drinking vessels, some presumably carved from the twisted horns of unicorns. The cherubim placed at the entrance to the Garden of Eden at the time when primitive man was exiled from his celestial abode signifies (according to the original

meaning of the word) Kireb, an ox. The ancients employed the bull in plowing and furrowing. Hence this divine creature was said to turn the fields of space and prepare them for the reception of life.

In ancient times it was also customary to use the entrails of animals for divination purposes and the bull was frequently chosen in this ceremonial. While such a custom now appears to be but an abject form of superstition, there was a definite motive back of the seeming madness. For example, when deliberating upon the founding of a city, a likely spot was first tentatively chosen and the priests pastured in this place a herd of cattle carefully selected for their health and vigor. The cattle were permitted to graze for several months upon the site of the proposed new community. Then with great ceremony one of the animals was slain and its entrails carefully examined. If the animal's health had been impaired by its pasturage or the normal functioning of its internal organs upset, the city was not built upon that spot, for it was decided that either the air, the water or the earth upon which men must depend was not conducive to health and, consequently, a new location was chosen.

In the Cabirian rites, the initiates stood beneath specially prepared sacrificial gratings and were bathed in the blood of sacrificial bulls. In the Eleusinian and Bacchic rites, candidates took their vows of secrecy while standing upon the skins of newly sacrificed bulls. In the Mithraic Mysteries of the Persians, Mithras, the Savior Deity, is shown driving his sword into the heart of a bull. This is significant of the release of the life blood of the sun and reminds the initiated philosopher that when the vernal equinox takes place in the sign of Taurus, all men are bathed in the blood of the Celestial Bull, but when the vernal equinox occurs in Aries, their sins are washed away by the blood of the Lamb.

White oxen were used in the processionals of the Druid rites to draw the rough carriages on which were transported the images of the gods, and in the ceremony of the gathering of the mistletoe white bulls were sacrificed under the tree from which the plant

was taken. Sacred bulls were treated with great respect by ancient peoples. Their horns were plated with solid gold, as were also their hoofs. Jewelry and trappings were also hung upon them and they were blanketed with most costly material and housed in specially constructed stables adjacent to the temples. These animals were even decorated with necklaces and jeweled leg bands. The breath of the sacred Apis was regarded by the Egyptians as a certain cure for all ailments, and to this day the excrement of sacred bulls is reputed to have rare medicinal virtues by many Hindu castes.

The bull also has an adverse symbolism. Among the Tibetans, Yama, the god of death, is often pictured with the head of a bull because of the materiality and the physical propensities associated with this animal. The Minotaur, or bull-headed man, that dwelt in the recesses of the Cretan labyrinth is another example of the symbolism of the bull as destroyer. In this case the creature represents the animal that seeks to destroy the spiritual man wandering in the labyrinth of form. The University of Oxford derives its name from the Celestial Ox because of the Mithraic and Druidic figures of this animal which have been discovered in the environs of the college. It is also assumed that the bleeding heart, so conspicuous among the symbols of Roman Catholicism, was originally the heart of an ox but that the heart of a lamb was later substituted for it.

(To be continued)



One cannot know the right without knowing the wrong, and when neither of these postulates exists, we have a reversion to aboriginal conditions. It has required many thousands of years to establish our codes of good and evil, and even after they have been thoroughly founded and accepted we have absolutely no evidence of their ultimate importance.

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reasonable natures, rejoices in the similarity and hence establishes the criterion of excellence.

In addition to the beauty of form we have beauty of sound, which is *harmony;* beauty of mode or tempo, which is *rhythm;* beauty of morality, which is *virtue;* beauty of mind, which is *intellect;* and beauty of spirit, which is the ultimate good.

The Platonic Triad is the One, the Beautiful, and the Good, and the unity or wholeness of the world was erected upon this triangle. The One was the substance of all natures and beings; the Beautiful, the perfection of all natures and beings; and the Good, the utility of all natures and beings.

Without beauty the soul of the people cannot develop itself properly and sanely. We say that a man must eat in order to live. Not only does he need physical food, but there is a metaphysical nature within him which must be fed with a superior sort of diet. The soul is fed through the eyes and the other sense perceptions. That which is grotesque or distorted is a poison to the soul; for, sensing the asymmetrical figure through the faculties, the soul suffers from the shock of the incongruity. The inner nature feeds upon environment and he who surrounds himself with beauty nourishes his æsthetic nature, without which he must fail as a rational creature.

Beauty is essential to human survival. Deprived of its influence, man speedily deteriorates into a state of crassness and degradation. Plotinus declares the most worthy profession to be the service of the beautiful and that to destroy beauty was the most heinous of all crimes. Greece produced the most beautiful civilization the world has ever known by emphasizing the necessity of æsthetics and establishing beauty as one of the pillars of the state.

One of the great needs of our civilization is a greater emphasis upon æsthetic ideals to modify the extreme utilitarianism of our age and thus permit the survival of the subtler elements of culture.

"The beginning of wisdom is the beginning of supernatural power."—Paracelsus.


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